

KERAMIC STUDIO

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SYRACUSE, NEW YORK

July, 1914



HERE is such an interesting bunch of letters in the editorial drawer, some of them several months old because there has not been space or time to answer them. And now that the editor is just out from a six weeks' quarantine she hardly knows which to select as a text for this month's editorial talk. Here is one that has been waiting a long time, since we wanted to give first show to those who do not approve of the way *Keramic Studio* is conducted. We will take this as a bracer before reviewing the critics.

Keramic Studio has just come, and certainly its first page sounds a trumpet call to all lazy, self-indulgent decorators and students to "get up" and hustle with the new year.

You are not one bit more ambitious than I am for good work and a general improvement artistically in this country. You don't dream any bigger dreams of a great and beautiful future for American ceramics than I do. I do not know whether you have them topple over as often as mine. I dare say you do.

No one appreciates your good magazine more than I, I believe. It has been of inestimable value to me. Certainly you "have your troubles," like the rest of us. You take the kicks and blows like a philosopher, I must say. It seems to me that now is the time for a few of us who do agree with you and who, it seems to me, owe you a large debt of gratitude for upholding high ideals for the great help and inspiration given us through *Keramic Studio* and the Four Winds School, to express a little of our appreciation.

You say you published the work of the Summer School in the belief that it would be helpful to other students. (My work was not published, so I cannot be accused of self-defense in writing this.) I had a little object lesson a few days ago and that is why I am writing to you. I have one china-painting pupil who is very promising. She began on some naturalistic pink flowers. (I have to take the pupil as I find her, of course.) At the end of each lesson I have lent her two copies of *Keramic Studio* to take home and look over. I can see an improvement in her taste already. She has had some training in drawing and the foundation for decoration in the High School, and she has a naturally receptive mind and sufficient imagination. To my surprise she selected the magazine with the work of our little design class quite of her own accord, said she could understand it and learn from it. Afterward I showed her my book of work done at the Four Winds School, to help her further if possible. This was encouraging to me, and I think perhaps it may be to you.

As I have written you before, I have used the magazine more in the nature of an instructor than as a "pattern book," though I sometimes copy the designs just as they are, of course. I think you mean it to be used as I am doing (for those who care to do so) and that it fulfills its mission in that way as well as supplying "copy" for those who prefer to copy its designs.

Some artists of my acquaintance insist that only what one originates deserves to be called "art." I am inclined to think that a certain amount of copying is a help, and this in spite of the fact that I personally would rather take a whipping than "copy" a picture any day. I believe I have not copied enough; there seems to be a happy medium.

Pray excuse the length of this. Like Horace Greely, "I haven't time to be brief." But please, in remembering the naturalistic people, do not forget the students among your readers, we need help too. Best wishes for the Summer School. Sorry I can not be there this year. S. B. M.

Another letter which has been some time on the waiting list is as follows:

China painting in our city had a great blow a few weeks ago; if I may intrude upon your time, would like your opinion. Our Art League brought Prof. — to lecture to the ignorance of Texans. His lectures told us so many things not to do, and his "don'ts" were so discouraging; from wall paper to sofa cushions, and the first pencil lessons in the schools. No one should be trained "to copy a rose, for any purpose, a picture, or a study, and more especially on china, no, not even conventionalized." "Only an artist should copy God's handiwork. No semblance of a flower should adorn china, no, not anything but gold bands; in fact, don't paint china at all, don't entertain such false ideas

of Art." The don'ts sent us all home wondering if we were so far wrong, and should we go in and demolish, put out of sight, the work of our hands, labors of thought and study, led by those we have believed to be the best authority in our ceramic world. My pupils at once began to question: What shall, or may, we put on our china. "To paint or not to paint" is the question. If you think an explanation of his position in regard to art, as applied to china, is answerable or worth while, I shall eagerly watch for an answer. C. B. C

It is barely possible that the lecturer mentioned, in the endeavor to impress his audience with his extreme refinement of art ideas, may have been unconsciously misleading. As he teaches, or has taught, in a school of applied design, where roses as well as every other available motif under the sun, more or less conventionalized, is applied to every possible material, china included, we doubt if he could really have meant what he said, if you did not misunderstand him. It would seem as if he must have become so involved in his own transcendentalism that he lost both himself and his audience. Do not let it worry you. "Forget it!" as the slang phrase has it.

And now we come to a letter which is both clever and amusing. The editor's comments will be found interpolated.

How long does one have to be of the household before being allowed to express an opinion on the subject of controversy, i. e., the comparative values of conventional and realistic work? Once I heard a clergyman say, in reply to some one who was inveighing against smoking, that his wife was "a very Catholic-minded girl, she allowed him to smoke."

The use of the word "heretic" in this connection reminds one of the need of Catholic-mindedness in the original, not the later sense of the word. For my part, if any one calls me a "heretic," to that person I will reply, "Philip II." In other words, do not try to force others to conform to your creed.

Dear M. F. K. P., we do not try to force any one to conform to our creed; no one has to subscribe to *Keramic Studio* or read it if they do not wish to. It is edited for those who do not know it all already and want to be "shown." "All paths lead to Rome," but some are short cuts, you can take your choice, if you have plenty of time.

The poorest of arguments from any point of view is that of authority, alleged or otherwise, and whenever people become willing to let others do each his or her own thinking, then will the millennium dawn.

We do not claim "authority." We are ourselves following as best we can the light of those who have gone before in all ages, searching out the way, and those who today are following in their foot-steps, following the injunction to "look within" for all understanding of what is seen without. Do you realize that not the authority of one, but the consensus of opinion of all art lovers and students is that the most beautiful of all art objects are those that were made by the master craftsmen of the middle ages and before that, when no one dreamed of using any motif for decoration naturally or even painting naturally? You may not have realized it yourself, but if you will recall the things you have admired in the museums here and abroad, ceramics as well as textiles, carved wood, wrought silver and other metal work, etc., you will admit this point. Also you will admit, if you have studied art, that it has been for only a comparatively very short period that the endeavor has been to really imitate nature, even in pictorial art. The fad has been here and it is passing in the steady evolution of the races. This is not the final word that we are preaching in *Keramic Studio*, only the last word, not of one, but of all real students of the subject. Do your own thinking, of course, that is what we want

(Continued on page 67)

DESIGN AND ITS APPLICATION TO PORCELAIN

Henrietta Barclay Paist

BEFORE presenting in the following chapters, the problems for practical study, a resume of the conditions under which this particular craft has labored since it was first transplanted to this soil, may be interesting and enlightening to the student of to-day for whom the path has been made smooth and comparatively straight.

Why is it that Ceramic Art, or more specifically, china decorating, while the first of the applied arts to be introduced into this country, is the last to be recognized by the Art World and admitted into the Art Schools as a part of the curriculum? Why has China Painting been so long the "Cinderella of Art?" Why this dissension in its ranks and this prejudiced in the Art World? There is no end to the discussion of the subject or of criticism from artists in other lines, but what of the cause?

To-day, Art, as applied to industry, is in a more flourishing condition than ever before. Our Art Schools have departments of *Applied* as well as *Academic* Art. Design and its application to the different crafts is a part of nearly every school curriculum from the lower grades to the high school. There has been a general revival of the industrial Arts in the Old World and a rapid growth and appreciation in the New. Books on the subject are numerous and valuable and in our own particular craft, in many of the studios, the study of design and its application to porcelain go hand in hand as it should. Not so the condition twenty-five years ago, when the art of decorating china was introduced into this country. Unlike the countries of the Old World where the fine Arts are the natural outgrowth of the Industrial Arts of the people, in America, the word Art, had come to mean Pictorial Art only. Art education was dominated by ideas and methods of the Pictorial Artists. Everything had come under this influence and was measured by the Pictorial principles of representation.

The Industrial Arts came as an after thought and it is but recently that we have become aware of what industrial art means to a people, as a training in appreciation for the Fine Arts.

"Art appreciation does not spring full-grown," but is of slow growth and comes of association with the artistic in our daily life. This as a people, we have not had. We were transplanted to this country full-grown and our struggle for existence became so strenuous that the art instinct was for a time checked and held back by the commercial. Emotions which in people of older countries of quiet occupations found expression in beautifying the objects of daily life, were, in us, checked or turned into other channels and we became a nation of *commercial importance* at the expense of the *artistic*. This lack of training on the part of our people was responsible for the slow growth of the Fine Arts in this country. The appreciation had not been cultivated, and to quote Walter Crane, in "The Claims of Decorative Art, It is certain that painting and sculpture, 'The Fine Arts,' as commonly understood, cannot reach perfection where the multitudinous arts that surround and culminate in them are not also in vigorous health."

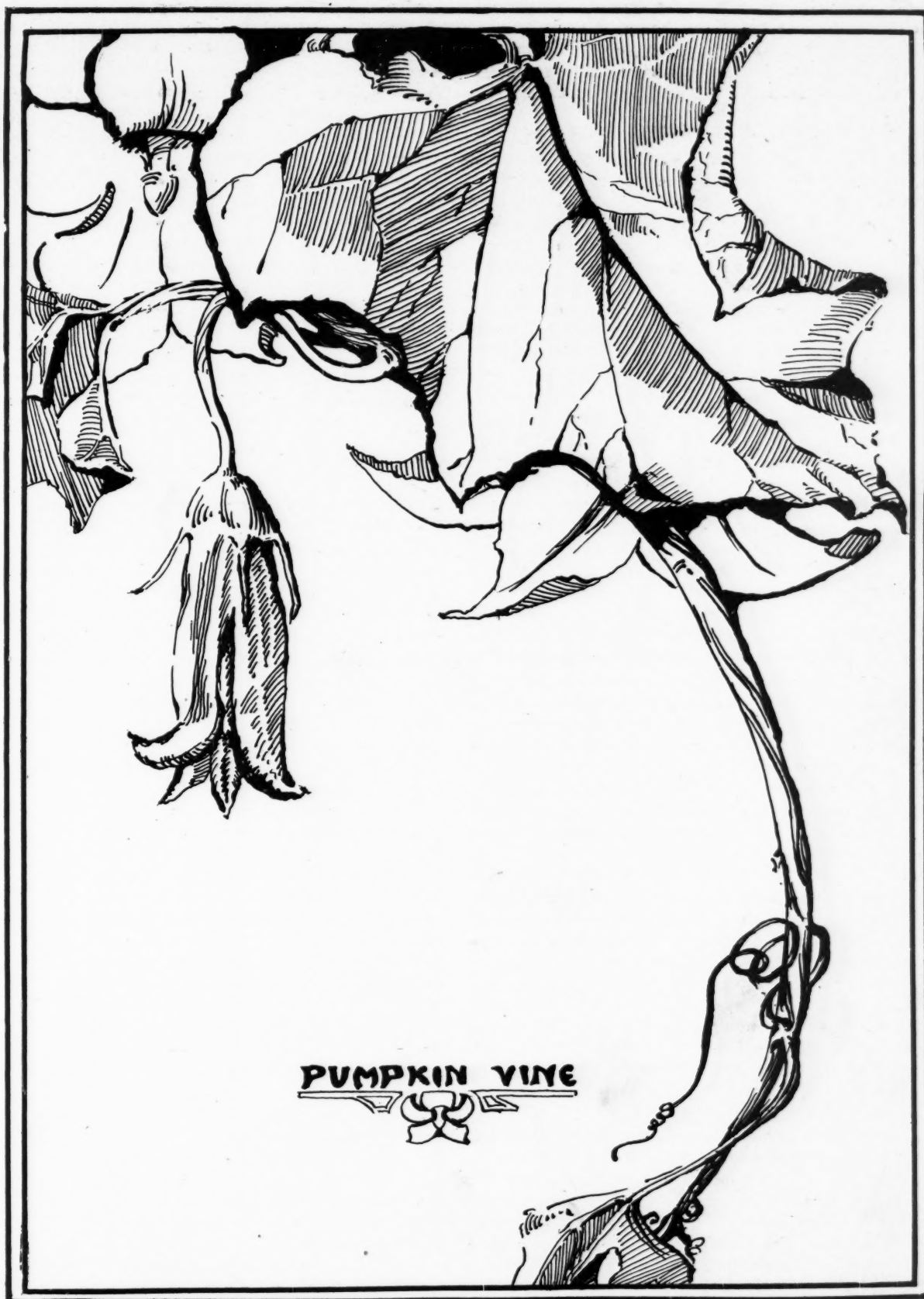
The introduction of our craft into this country was premature. There had been no preparation. We knew little or nothing of design, the foundation of all crafts. So it grew to be a fad, depending for its inspiration on the factories of the Old World, copying the styles of these and striving to overcome technical difficulties. Consequently when in response to a demand for technical instruction, representatives of some of these factories, of which flower painting was the chief characteristic, came to this country, we followed blindly, and nearly lost our way in the labyrinth of beautiful flowers that were made to bloom on the surface of our white china.

So we copied and our pupils in turn copied us and we be-

came "degenerate copyists of copies." Then, to paint a rose or a bunch of grapes "so natural that it could be picked" was our highest ambition and the original intention of the beautiful objects upon which we inflicted this naturalism was eventually lost sight of and they became objects of art (?), instead of articles of service. There was no system of orderly thought in the decoration. We acquired a technical facility at the cost of other qualities. A piece of china was to us the same as canvas to the pictorial artist. In a short time we became so prolific that exhibitions, first local, then national, were planned and it was then that our position was forced upon us by the art schools who refused to open their doors to us for the purpose of exhibition; their reason being that china painting as it was practiced could not be classified; that we, in short, were neither "fish, flesh, nor good red herring." This imputation, as a class we resented and continued to paint our flowers and fruit unnatural, holding our exhibitions independent of any art body. Thus while we grew tremendously in numbers and experience from a technical standpoint, the general standard of the work, except in individual cases, improved little; in fact it seemed, in the indulgence of naturalism and the lack of restraint, both in color and in the abundance of decoration, to be going from bad to worse. A few earnest students, however, touched by these arguments, betook themselves to the art schools, to the museums and art galleries, for study and research. Thus while, as almost inevitably happens, some became mere "criblers from the past" nevertheless the spirit which prompted them became the leaven which has been slowly but surely working and to-day, because of their pioneer work and the following they have gained, the art schools of the land are now open to us for exhibition. In the meantime (our sister crafts having been introduced into this country under happier conditions), we have found ourselves, not as china painters, but as china decorators, to be a part of that great Industrial Army which is making itself felt in every department of the home all over the land; and our craftsmen, accepting their limitations and glorying in the possibilities are happier and more content than when trying to cover the whole field of art (and incidentally the whole surface of the china).

We have found in our study of the principles of design that "it requires our best faculties, whether we treat things flat or in the round" and the joys of imitation are forgotten in the joys of creation; in making nature subserve to our ends, instead of trying to see how closely we can imitate nature on surfaces where the drawing of a natural motif is necessarily distorted. There is, however, still a large percentage of the devotees of this craft who are unconvinced of their position in the art world, or who have not as yet had the subject presented in the right way, and the teacher of Ceramic Art, before she can proceed to the technical part of instruction must first convince her students of the difference between Pictorial and Decorative Art; between Imitative and Creative Design. Owing to past influences, environment, or a lack of early artistic training on the part of the student, her efforts even yet are not always crowned with success. It becomes the obligation of the instructor to point the way, to call attention to the guide posts, (the governing principles), to stimulate the imagination and to strengthen the judgment by the logic of her reasoning; not to require of the student any particular *style* or allow any slavish following of her ideas.

Design is a larger subject than we at first realize. It opens the eyes to beauty and order in everything. It is not alone for the artist; it is a study of universal principles which underly all creation. It furnishes logical reasons for things hitherto considered of the emotions; and art does not lose by this process: on the contrary it gains permanence. If we would raise



PUMPKIN VINE—EDNA MANN SHOVER

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our craft to the highest standard and avoid the merited criticism it has received in the past, we must realize that we are studying to conform to universal principle, we must bring our work within the same province and under the same laws which govern all art; realizing this, the study of design assumes importance and becomes an absolute necessity.

There is not one of the crafts so intimate, so much in daily use in the home, as ours. Should we not then as workers in this most useful craft, give to the work the same serious study as do those who are trying to express themselves in other materials.

Design does not teach any particular style of decoration, does not deal in fads, but with principles and the sooner we understand and conform to these principles, the better for us and our craft.

As we learn by doing, far more than by reading and thinking, the exercises suggested in this book are of value in impressing upon the mind the laws under which we will work and will go farther toward convincing one of the reasonableness of the system than much reading or many lectures.

The arguments presented in the following papers are largely quotation from the best thought on the subject, and the problems stated have been selected from the large subject of design as having the most direct bearing on our craft—the overglaze decoration of porcelain—and are presented to the decorator as a short cut and an incentive to further study, rather than as something final and complete in itself; and because of the importance of this craft and the large following it has attracted this little book seems justified and is sent out in answer to a growing demand for help in this direction, with the hope that it may be a means of steering some workers over a properly charted course into the Port of Legitimate Art.

PROBLEM I. RHYTHM AND BALANCE—BORDERS

"We study design to stimulate the imagination; to strengthen the judgment and to learn to put our thoughts into orderly form—to express ourselves in a way that will be clear and coherent. Any discussion which aims to define the principles of design and their practical application must tend toward a saner, more artistic production and a more intelligent and discriminating judgment; and a judgment is of little value unless backed by a logical reason."
—E. A. Batchelder.

"There are two sides to art, *aspect* and *adaptation*; the one seeking to imitate planes and surfaces, accidental lighting, phases and effects; the other *constructive*, depending for its beauty, on its quality of line, form and tint, seeking typical rather than individual forms and ornamental rather than realistic results."—Walter Crane.

Drawing Board	Japanese Water Color Paper	A Pan of charcoal Gray
Thumb Tacks	Bottle of Water-proof, black	Paint
Cross-ruled Paper	India Ink.	An Eraser (soft)
Tracing Paper	An H. B. Pencil	A Plate divider
	Two Brushes—No. 2 for lines	A small compass
	No. 7 for washes	

The object of design is to enrich and beautify forms already constructed. Hence, *from* itself is of *primary* importance; the *decoration* *secondary*. Remembering this, we will not be in danger of loading an object with ornament but will try by ornamentation to render the form more beautiful, accenting its structural points and in every way conforming to the original intention.

Restraint in ornamentation is one of the great lessons to be learned by the decorator. Mistakes are often made in the attempt to beautify by superadded ornament, unrelated to the object or use for which the piece is intended, instead of treating it as a natural outgrowth of the piece; and unless ornament is organic in this sense, we would better be without it, for the problem of the designer is not merely to apply ornament to an object but to consider the object as a part of the design. The shape should suggest the enrichment, and the ornamentation be an integral part of the whole and not appear as an

afterthought. There should be no line to tell where the construction ends and the ornamentation begins.

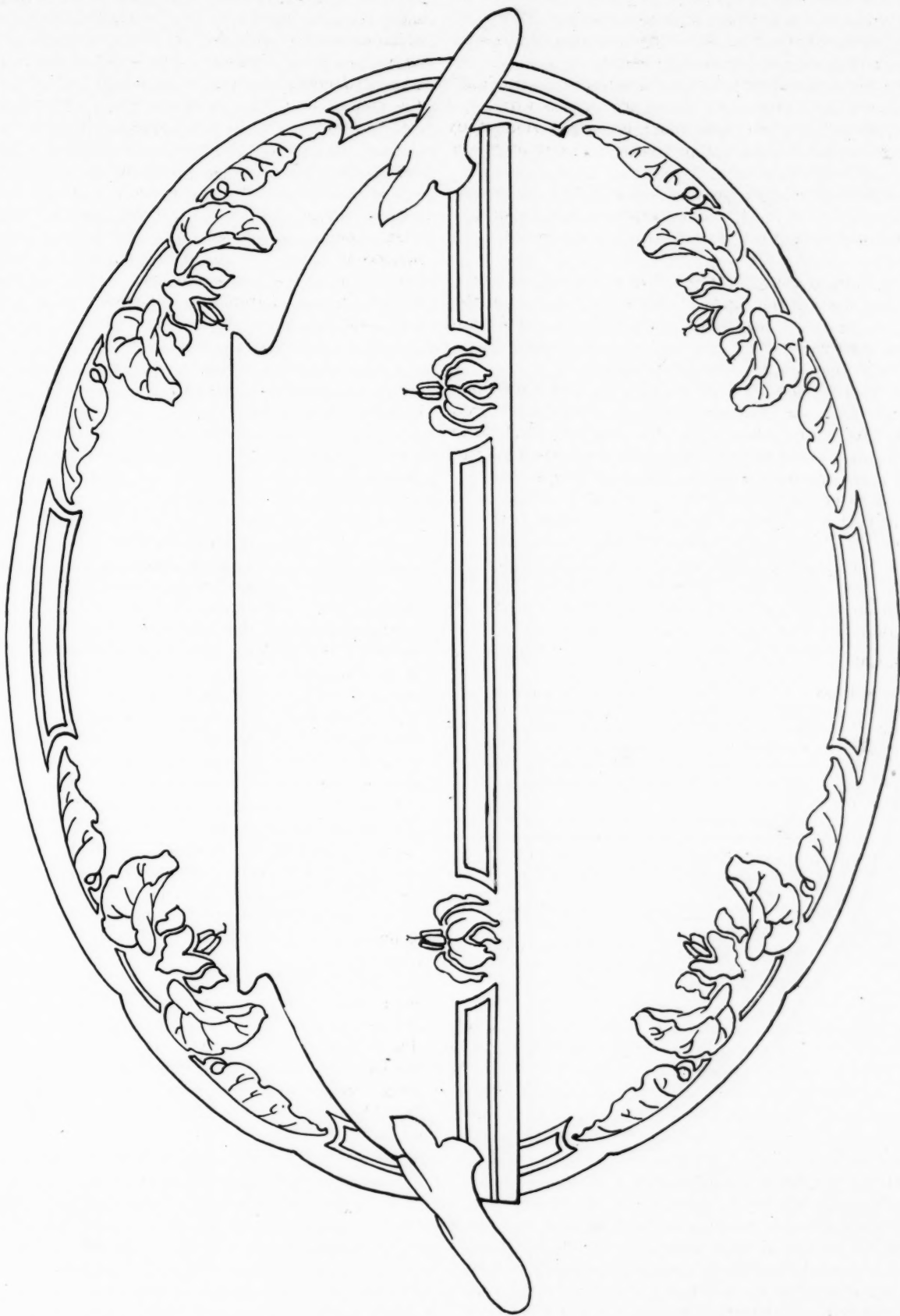
There is a difference between mere decoration and design; therefore as china decorators, we should identify ourselves as much as possible with the craftsman who begins the work and should use discrimination in the selection of the shapes to be decorated, choosing them for the beauty of line and proportion. We cannot hope to decorate intelligently and appropriately until we have cultivated the appreciation for form. However, design, considered apart from the object it is to enrich, is subject to the same laws of construction and proportion, governed by the same principles as the finished whole. We will take up the subject in this way; developing first the ornament; then, choosing our shapes, will study the outlines, the amount of decoration it will bear, the proper placing of the same according to the laws of space and mass adjustment, and from the knowledge gained from the discipline of the earlier exercises will endeavor to enrich the shapes by a decoration that will be suitable and in harmony with the form.

"Design is the bringing of abstract ideas into tangible form—the orderly expression of an idea." It is a sign language in which lines are the words.

The first necessity in design is *definition*. The elementary aesthetic principles underlying design are: Rhythm, Balance and Harmony. *Rhythm* has been defined as "that relation of lines, tones and areas which carries the eye through all the details of the design." It is the concerted movement in design. All nature is full of Rhythm in sound, color and form and is felt just as strongly in design as in the measured time or the regular repetition of a sound in music. Repetition is the simplest form of Rhythm, but "mere repetition does not constitute a design." We must have inter-relation of parts (Illustration, Figure 1) a close relation in order to be conscious of the movement. The perpendicular line considered alone has no movement: it is rigid and suggests support or restraint. The oblique line has movement: it is the line of force and, when accented by the addition of the horizontal line, the movement is very strong (See illustration, figure 1). We have in the combination of these three lines all that is necessary to construct an abstract design—a complete set of tools with which to work out our problems. In the matter of Rhythm we must exercise restraint. Too rapid movement quickly becomes tiresome. So we will be careful not to over-emphasize in this particular. "Structural movement is classic and like all things classic improves with acquaintance." We may have rhythm of lines, of tones, of areas and of color. Motion and color is what first interests a child in toys.

Balance is "That opposition of attraction which holds the eye at rest." It is "That principle of arrangement by which attractions are equalized around a given center or on either side of a line." There are two types of Balance: Bisymmetric, the balance of symmetry, where there is the same degree of attraction on either side of a vertical line; and "Occult" or "felt" balance, the opposition of unequal attraction; the proper adjustment of parts unequal in size and shape. This is a higher type of balance, more involved, more difficult to perceive and presupposes a more subtle sense of balance. "*Unequal attractions* balance each other in *inverse ratio* to their *power of attraction*." In Balance as in Rhythm, we have that of lines of tones, of areas, and of color.

Harmony means Unity. It is that relation of the component parts which makes them mutually dependent, and may relate to lines, tones, areas, color or all of these elements combined. "A design must be an organic whole; it must agree with itself." To be harmonious also, it must "exactly fit its conditions." "Perfect fitness and beauty should always ac-



VEGETABLE DISH AND COVER, POTATO BLOSSOM MOTIF—HENRIETTA BARCLAY PAIST

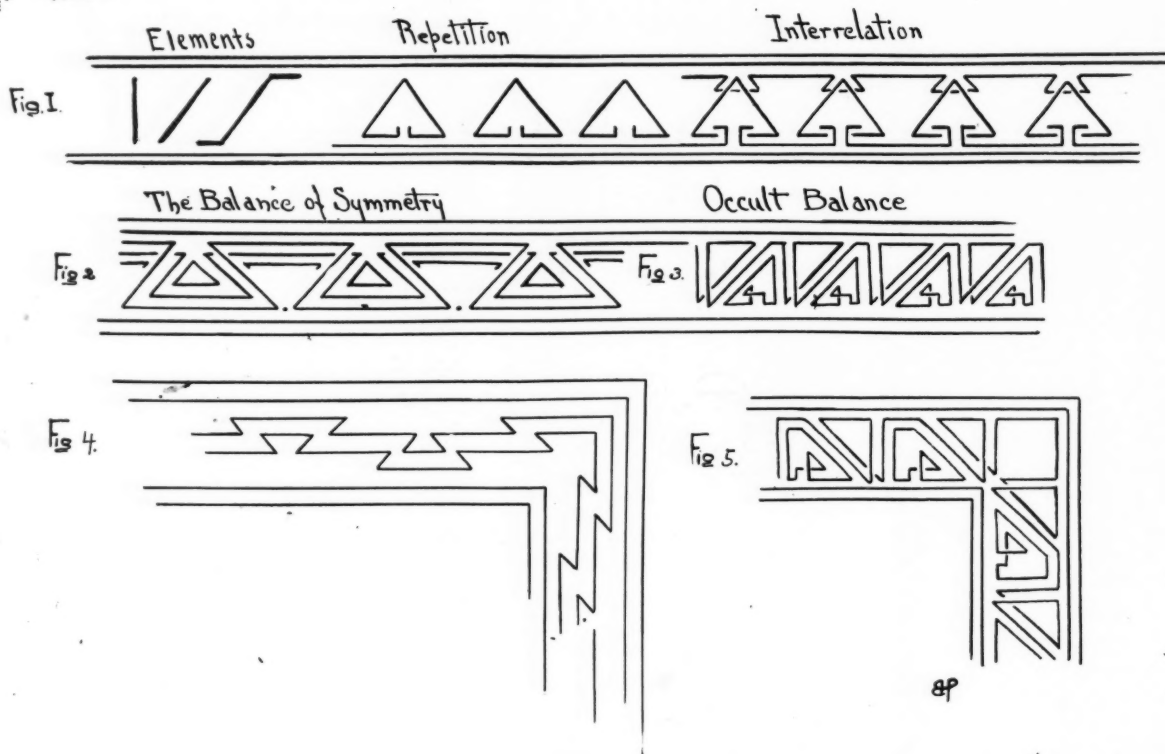
(Treatment page 51)

company each other, and as a matter of fact they do, as beauty is really organic" and has been defined as "the most varied unity, and the most united variety." "The perfect design is one in which no line could be added or taken away without destroying the unity of the whole." To secure unity in a design we seek *first, concerted movement; second, an adjustment of the parts that will impart a sense of equilibrium—of repose; third, to have all parts mutually dependent.*

"The real test of a design is adaptability either to position or material and no decoration has a right to the name, which does not fulfill these conditions"—i.e., the design which would be suitable for a fabric or wall paper would be unsuitable for porcelain and vice versa. There are obvious reasons, as well as a natural feeling, in favor of a decoration for close inspection being small in scale and finely wrought. This is a point that is being overlooked in much of the popular decoration of to-day, some of the designs being more suitable for the limitations of weaving than for the exquisite surface of porcelain where such limitations are removed. A design that can be handled successfully with one material may be wholly impractical for another: so in the construction of a design we must consider first, the craft, then the use of the particular object and the tools and materials with which we will have to execute same. We must have "constructive strength combined with beauty, and governed by adaptability of purpose."

To construct a design which will measure up to these requirements necessitates a system. The system on which a design is built bears much the same relation to it that the skeleton does to the human form, and a knowledge of the skeleton is considered indispensable to the student of the figure. But beware of "dry bones." The study of line, tone arrangement and method is of great value, but it is not all of design. The value of a problem lies in the "thought it frames and the discipline involved in working out the thought." It all depends on the designer and the use he makes of the system; on the inventive faculty of his mind. With this warning we will proceed to a study of the system; to the development of a design according to the principles just defined. We will begin with the elementary line and the abstract design. These, while complete in themselves also form a skeleton on which to construct the more complicated designs. When we have become familiar with the elementary principles, we will proceed to clothe our skeleton, using nature forms for inspiration and suggestion. In the meantime, the exercises given are intended to impress upon the minds the underlying principles so that we may "proceed by a process of reasoning" and not depend wholly upon the emotions, hoping thereby to "cultivate a judgment based on reason and logic." From the abstract line border we will proceed by easy stages to the more complex problems.

Plate I



EXERCISE

Our first point is to illustrate Rhythm. This we will do by the repetition of a line motif to produce a border design and at the same time we will try to demonstrate the two types of balance. We will use only the lines of the right angle tri-angle (perpendicular, horizontal and oblique). We have stated that repetition does not constitute a design, that we must have inter-relation, a mutual dependence. There must also be variety in order to have interest. The lines must be so grouped as to have dominant mass—the space between the masses constitutes the background. The pleasing arrangement of space and mass constitutes the design. We have in illustra-

tion, Figures 1 and 2, a balance of symmetry, where the attraction is equal on both sides of a vertical axis. The symmetrical unit is illustrative of strength, is dignified and strong. There is less movement than in the other type of balance, where the parts in opposition are unequal in size and shape. In Figure 3 we have an illustration of "Occult" balance, where the parts while unequal are so disposed as to produce a sense of balance. Make six border designs, three demonstrating symmetrical and three un-symmetrical balance. Try turning the corners (See Figures 4 and 5) without losing the characteristics of the design. In this way we will lead up to our problem under lesson II.

PUMPKIN VINE (Page 47)

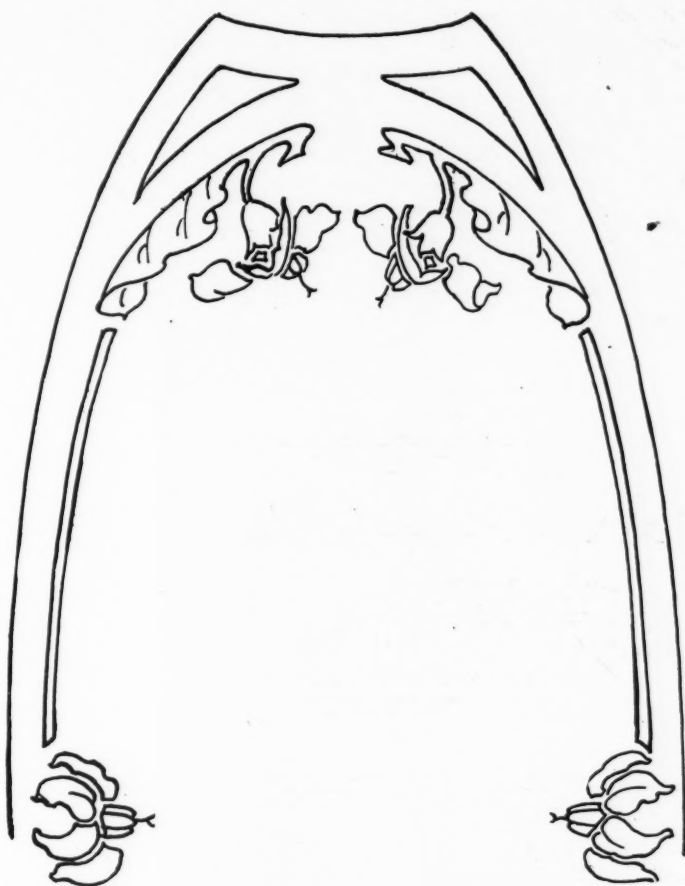
Edna Mann Shover

BLOSSOM is Albert Yellow, with a little Yellow Brown and Dark Grey added for the shading. Leaves are Apple Green and a little Yellow Green and Albert Yellow, with Violet and a little Shading Green added for the shading. Stem and cap of flower Apple Green and Albert Yellow. Heavy stems, Apple Green, Violet, Shading Green and a little Brown Green, Background, Pearl Grey and a little Yellow.

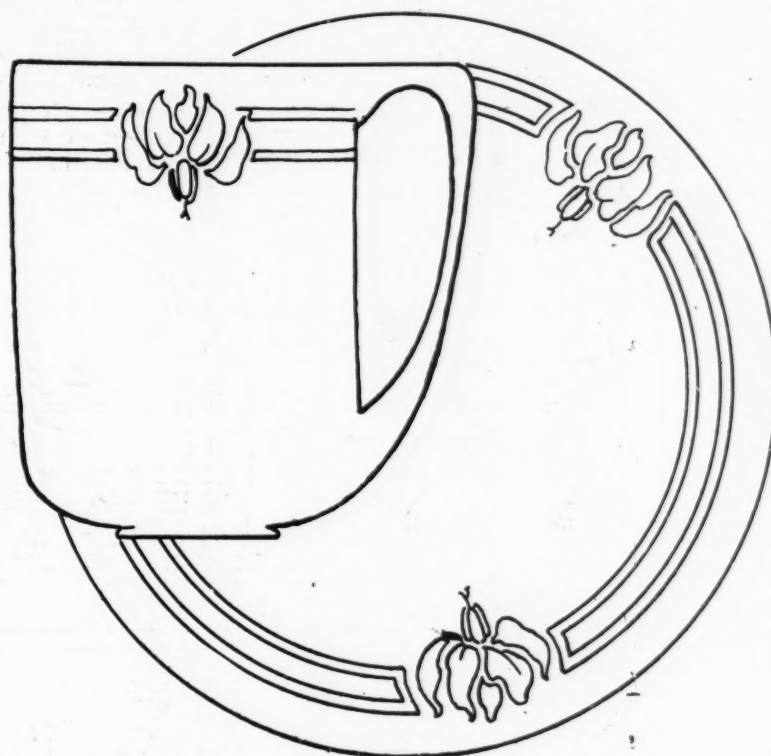
LUNCH AND SERVICE SET, POTATO BLOSSOM MOTIF

Henrietta Barclay Paist

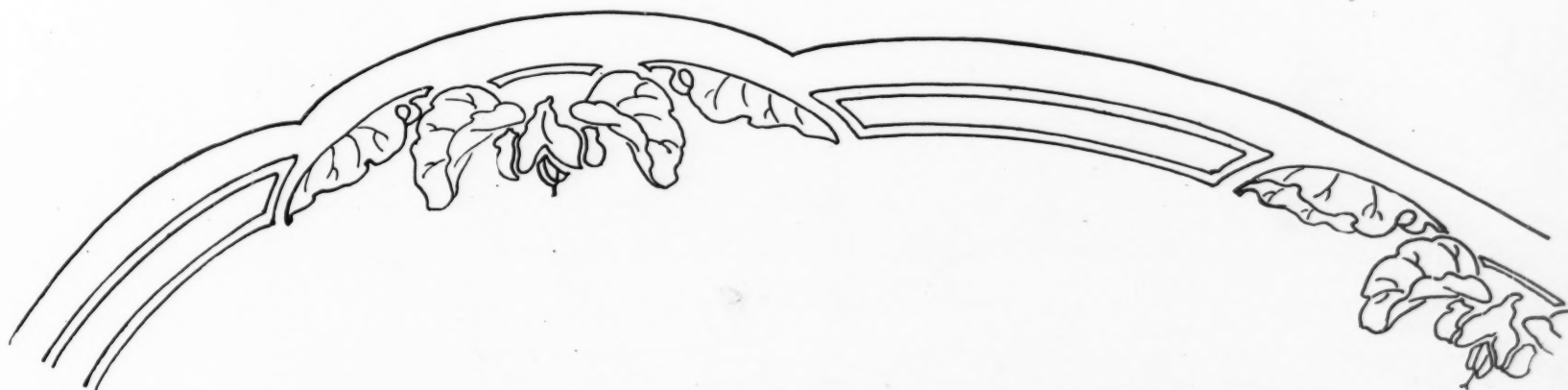
THIS design is beautiful carried out in gold on the white china. To do this outline the petals of the flowers and do the leaves, stems and centers of flowers solid. After two good coats of gold burnish the veins of the leaves and the markings of the centers with the small agate point. Wet the burnisher and keep from burning the gold. If color is preferred lay the leaves and stems with Grey Green, the centers with Egg Yellow and outline the petals with Gold. After firing the leaves may be veined with Unfluxed Gold and the whole design outlined with Gold. This design is beautiful on the china and is also a suitable motif for dinner service.



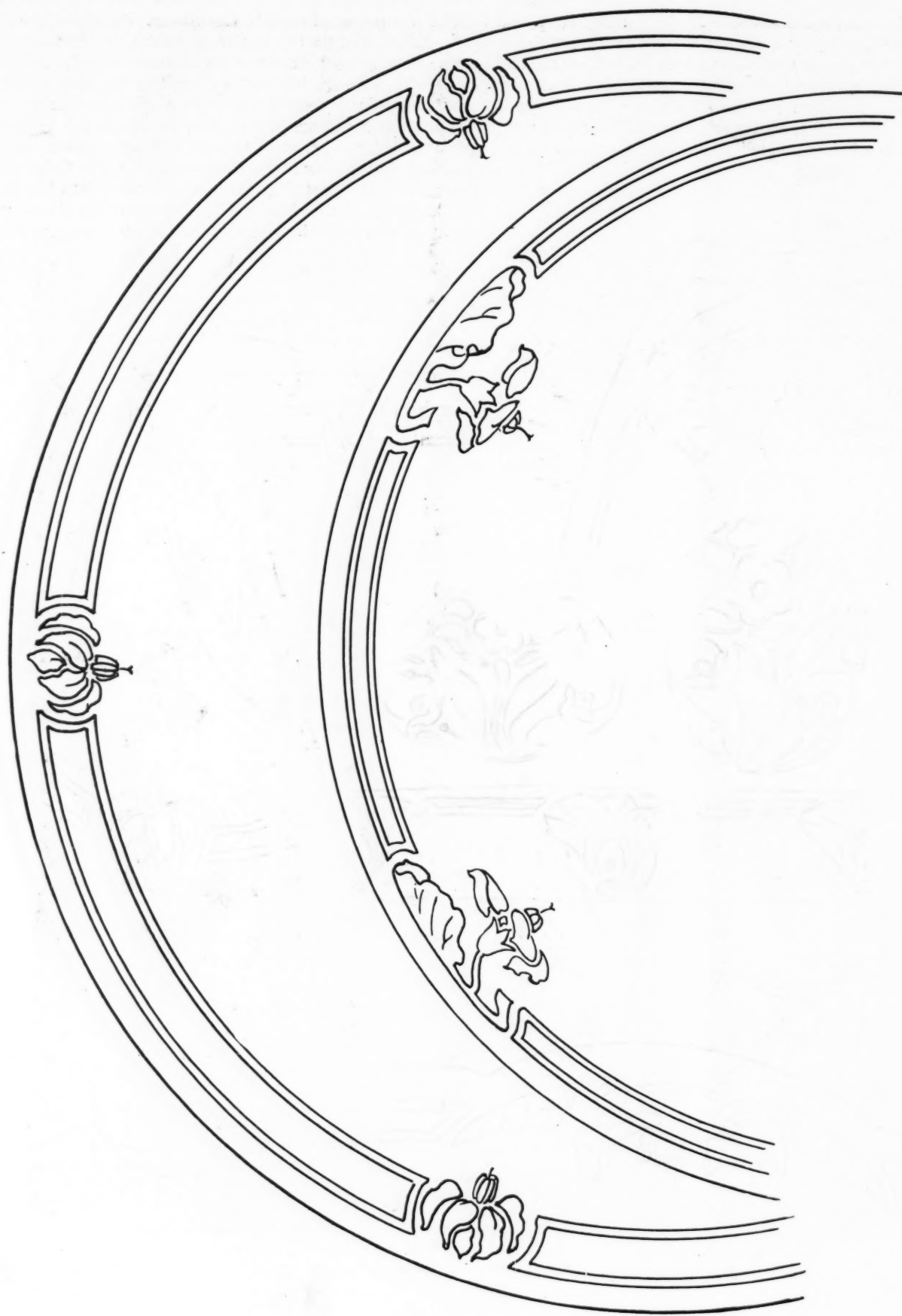
CELERY TRAY, LUNCH AND SERVICE SET
HENRIETTA BARCLAY PAIST



AFTER DINNER CUP AND SAUCER, LUNCH AND SERVICE SET
HENRIETTA BARCLAY PAIST



SECTION OF PLATTER, LUNCH AND SERVICE SET—HENRIETTA BARCLAY PAIST



TWO PLATES, LUNCH AND SERVICE SET, POTATO FLOWER MOTIF—HENRIETTA BARCLAY PAIST (Treatment page 51)



PANSIES—ALBERT W. HECKMAN

(Treatment page 56)



WOOD BETONY—ALBERT W. HECKMAN

IN the three medallions at the bottom of the sheet use Gold for the outline around the light parts of flowers and on the stems. The light part of flowers is oiled and dusted with Glaze for Blue. The dark part of flowers is oiled and dusted with Water Green No. 1. Leaves are Florentine Green.

Upper border. The outer edge band and the wide band next to it, and the large space holding the fine lines under the

flower are Gold, also the circle in the center of the flower. Remainder of the flower is oiled and dusted with Mode. Remainder of the design is dusted with Water Lily Green.

Lower border. Large circle in center of flower, stems and the fine lines around the flowers are Gold. Leaves and bands are Florentine Green. Remainder of the flower 2 parts Deep Ivory, 1 part Ivory Glaze.



BOWL, WOOD BETONY MOTIF—ALBERT W. HECKMAN

The darkest value is Banding Blue one part, Ruby one part and a touch of Brunswick Black. For the middle value use Empire Green with several parts Pearl Grey. Add more Grey for the lightest tone.
A bit of bright color may be used on the flower.



SUGAR BOWL, WOOD BETONY MOTIF—ALBERT W. HECKMAN

This may be done in several tones of Blue or it may be executed in browns, Brown Green and Yellow for the flower forms.

PANSIES (Page 53)

Albert W. Heckman

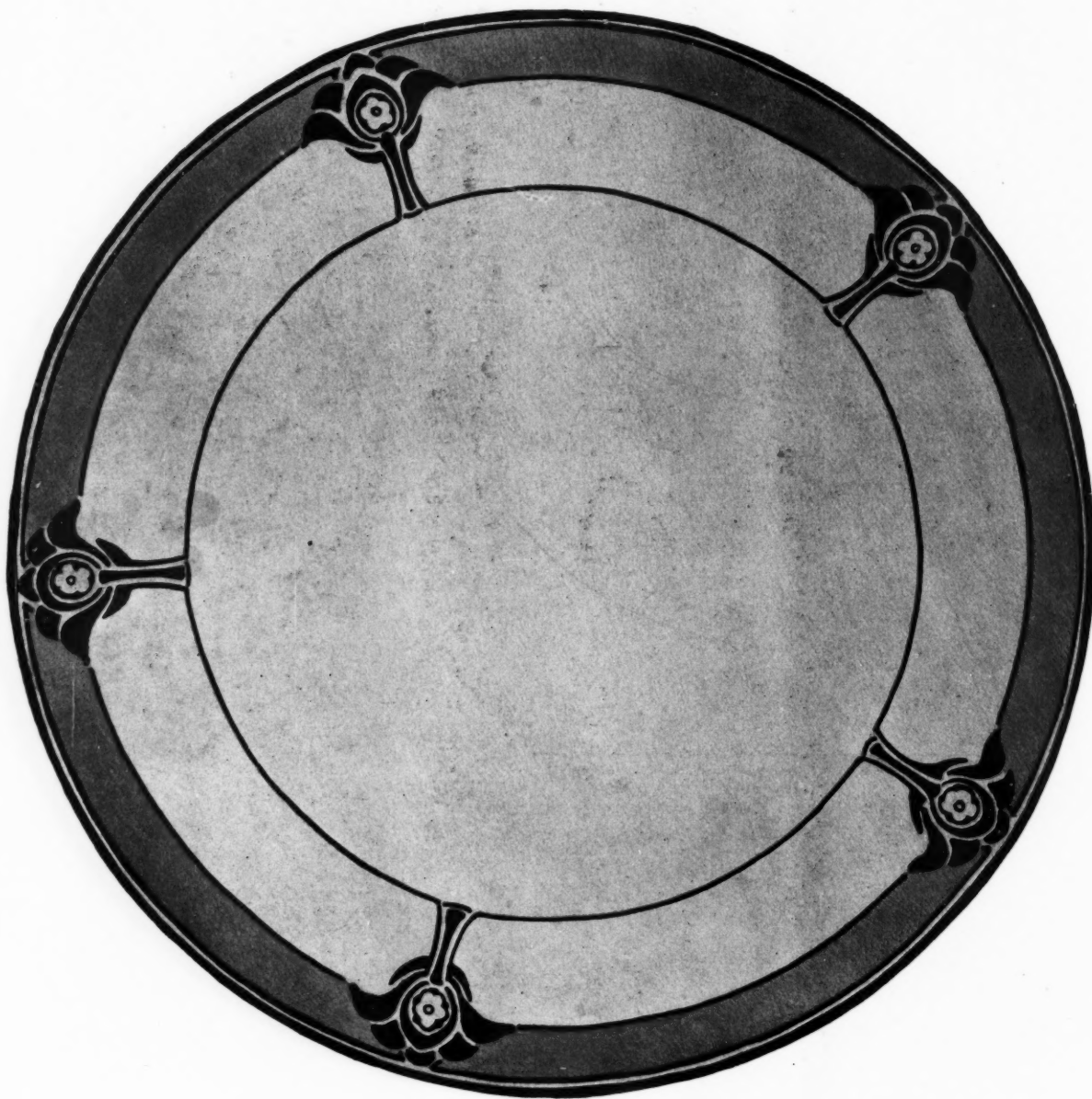
IN the first painting use Violet, Banding Blue and Peach Blossom for the lightest pansies and buds. Use Purple Black and Violet, Ruby and Blood Red for the darker ones. Wash in the background with Pearl Grey, Apple Green and Violet in the lighter parts, and in the darkest places add Yellow Brown, Shading Green and Purple Black. While the background is still wet wipe out the principal leaves and stems and paint them in with Apple Green, Banding Blue and Violet. The centers of the flowers are Yellow with a touch of Blood Red and Yellow Green. The dark markings on the pansies are of Blood Red and Violet.

In the second painting wash over the centers of flowers and some of the buds with Albert Yellow used very sparingly. Dust the background and pansies in shadow with Violet, Purple Black and Shading Green. Over the lighter parts of the background dust with Pearl Grey, Yellow Brown and Apple Green. Touch up the centers of flowers and buds and fire.



SHOP NOTE

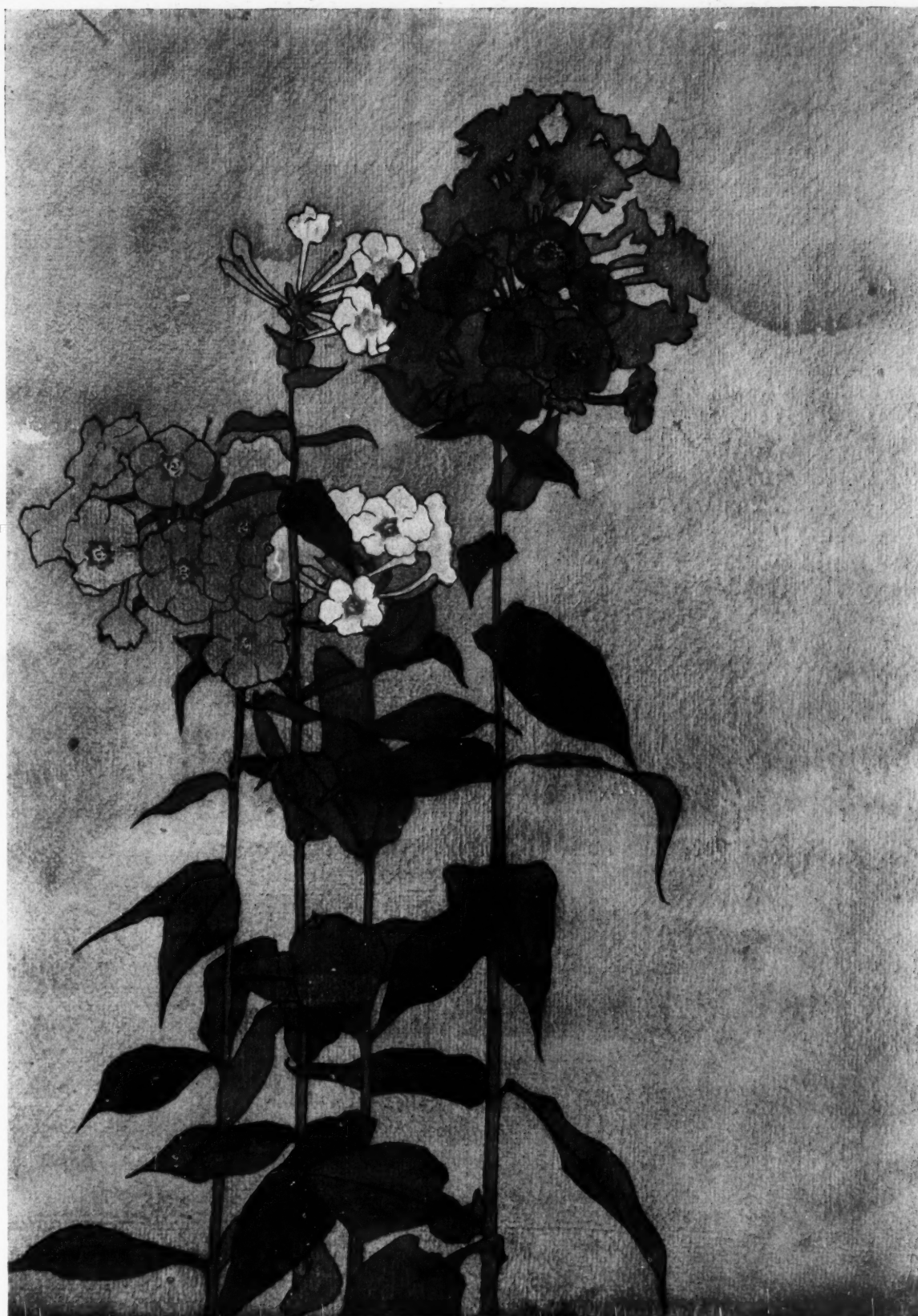
Mr. M. Grumbacher of 684 Broadway, New York City, importer of Artists' Brushes, sailed for Europe on the "Vaterland," the 26th of May, and will be abroad for about two months.



PLATE, WOOD BETONY MOTIF—ALBERT W. HECKMAN

FIRST fire. Oil in the black parts of the design and dust with Pearl Gray two parts and Yellow Brown one part. Paint in the dark grey band with two parts Pearl Grey, one part Yellow Green and one-half part Yellow Brown.

Second fire. Dust the whole plate with six parts Pearl Grey and one part Yellow Brown. Wipe out the flower and paint in with Yellow. Use Yellow Red in the center of the flower.



PHLOX—RUSSELL GOODWIN

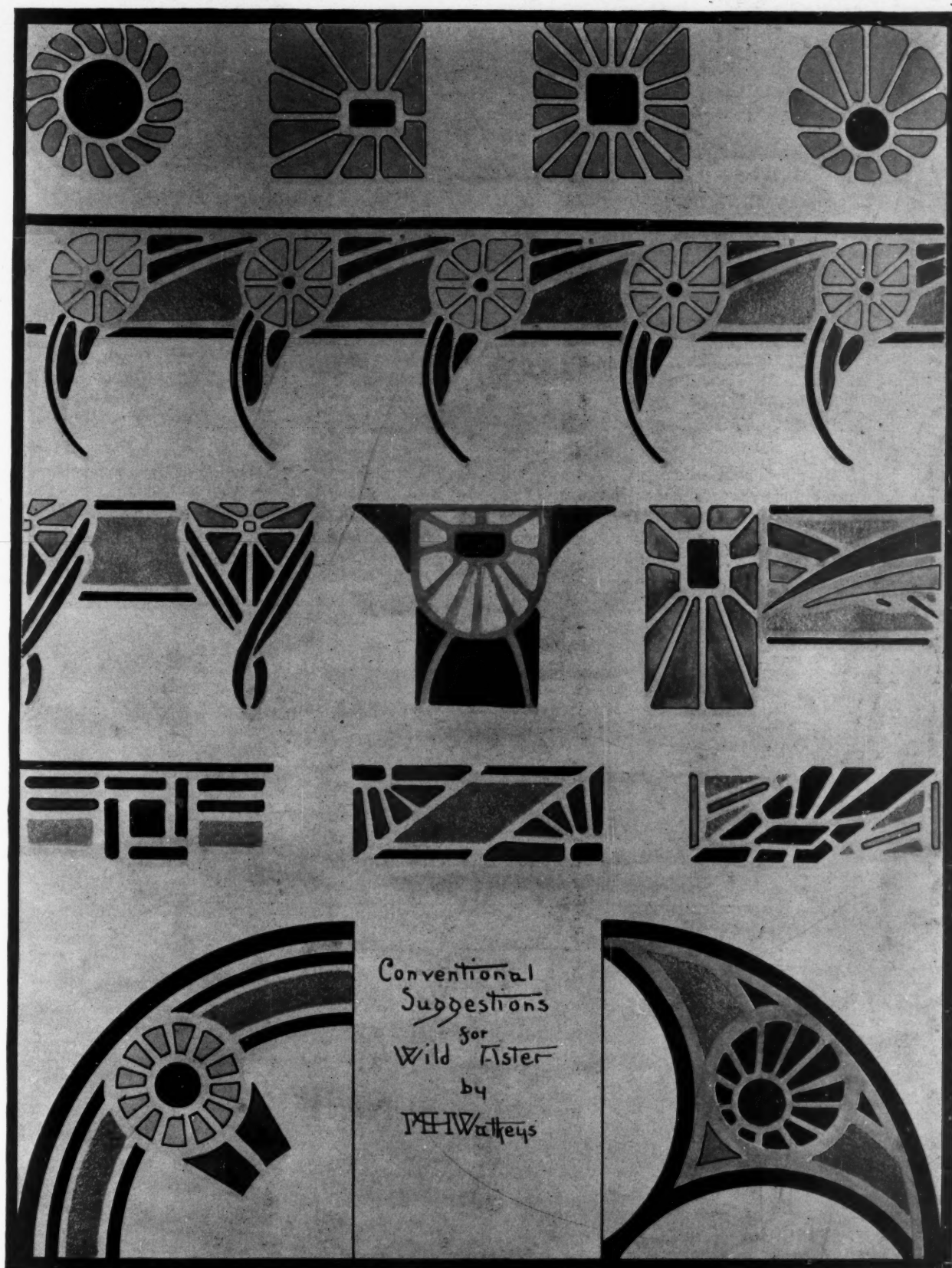
(Treatment page 62)



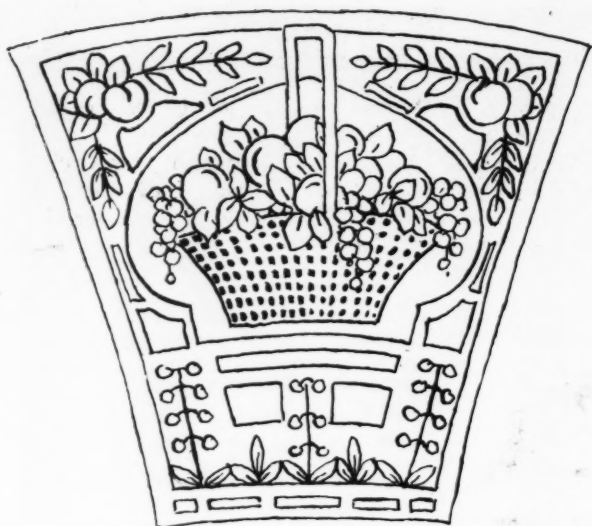
WILD ASTERS—M. H. WATKEYS

OUTLINE with Black and Dark Grey. Flowers are a light lavender. Use Violet and a little Blood Red, and shade with the same, using it a little heavier. Centers, Albert Yellow and a little Yellow Brown.

Stems and light leaves are Apple Green, a little Yellow Green, Albert Yellow and a little Dark Grey. Dark leaves are Shading Green, a little Yellow Green, and Dark Grey. Background, Pearl Grey and Albert Yellow.



CONVENTIONAL SUGGESTIONS FOR WILD ASTERS—M. H. WATKEYS (Treatment page 61)



PANEL OF OCTAGONAL BOWL

Melvina Rushmore

OUTLINE with Black. The handle of the baskets and the dots on it, the grapes, the wide bands around the panel and all the geometric spaces are Gold. Paint the fruit with Yellow Brown Lustre. Leaves are Yellow Green, Apple Green and a little Dark Grey. The small flower forms at the bottom of panel are Blood Red, also the oblong spaces in the border at the bottom of panel.



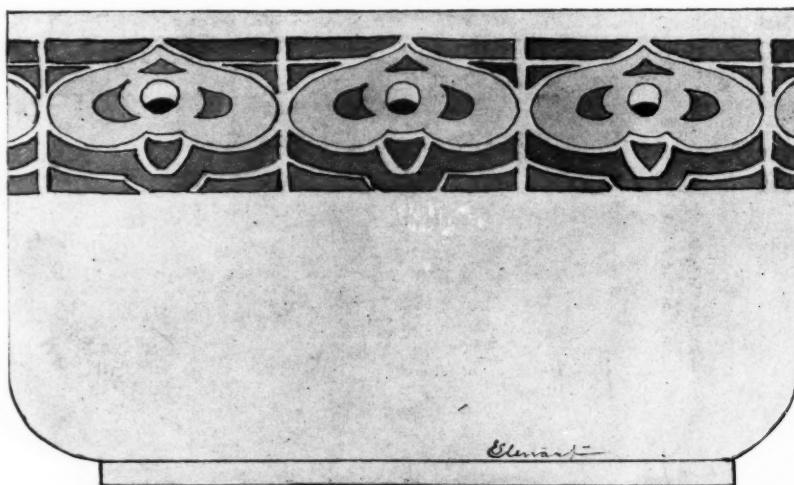
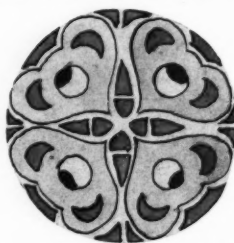
SALT SHAKER

Albert W. Heckman

ALL of the design except the small diamond shaped figure in the flower is Green Gold.

Second fire—The dark grey border and top of the shaker is Yellow Brown Lustre. The lighter grey tone at the bottom, just above the design, is a thin wash of Yellow Lustre.

Third fire—Put in the small diamond shaped figure with Coral Enamel and retouch the Gold.



SMALL BELLEEK BOWL—ELEANOR STEWART

Outline Black. Lighter part of design, Dark Blue with touch of Apple Green, add enamel. Darker forms, Apple Green, with touch of Dark Blue, one-eighth enamel. Centers, Yellow Brown and Black.

CONVENTIONAL ASTERS (Page 59)

I. H. Watkeys

FIRST row. Centers are Gold, petals Violet and a little Blood Red or 1 part Deep Ivory and 1 part Ivory Glaze.

Second row. Outline in Black. Dark bands and stems in Green Gold. Large light grey spaces, Silver and White Gold. Leaves 1 part Light Green and 1 part Ivory Glaze. Flowers, Cameo.

Third row. Darkest tones in Gold. Light grey background 1 part Deep Ivory, 2 parts Ivory Glaze. Leaves, Florentine Green. Flowers, Coffee Brown.

Fourth row. Darkest tones Gold, lightest tones White Gold. The darker grey, Mode.

Fifth row. Dark bands and centers of flowers oiled and dusted with Grey Blue. Petals of flowers Dark Blue for Dusting. Light grey spaces are Dove Grey. Remainder of design Bright Green 2 parts, 1 part Ivory Glaze.



LUNCHEON SET DESIGN—FLORA LELAND

Leaves and vine washed on with green enamel. Four parts Apple Green, one part Green Glaze, a touch of Violet. Flower forms and inner band of lavender enamel. Two parts Violet, two Banding Blue, one part Blue Glaze.

PHLOX (Page 57)

Treatment by Jessie M. Bard

CAREFULLY sketch design in, then paint in the dark leaves back of flowers with Yellow Green, Shading Green and Black. Where the leaves come out in the light use less of Black and Shading Green; a little Apple Green with Yellow Green in the lightest leaves. The most delicate flowers are White leaving the white of china for lights and shading blossoms with a little Apple Green and Violet in the darkest shadows. In flowers use a little Copenhagen Blue and Violet; the centers

have a touch of Yellow and Blood Red. The bunch on right hand side of study is a deep Rose Pink. Paint blossoms with Blood Red very thin, so it is a delicate Rose color shade with a very little Violet added to the Blood Red. The centers are just the Blood Red. Background is Yellow, a little Violet and Apple Green around flowers, and in deepest places use a little Grey for Flesh.

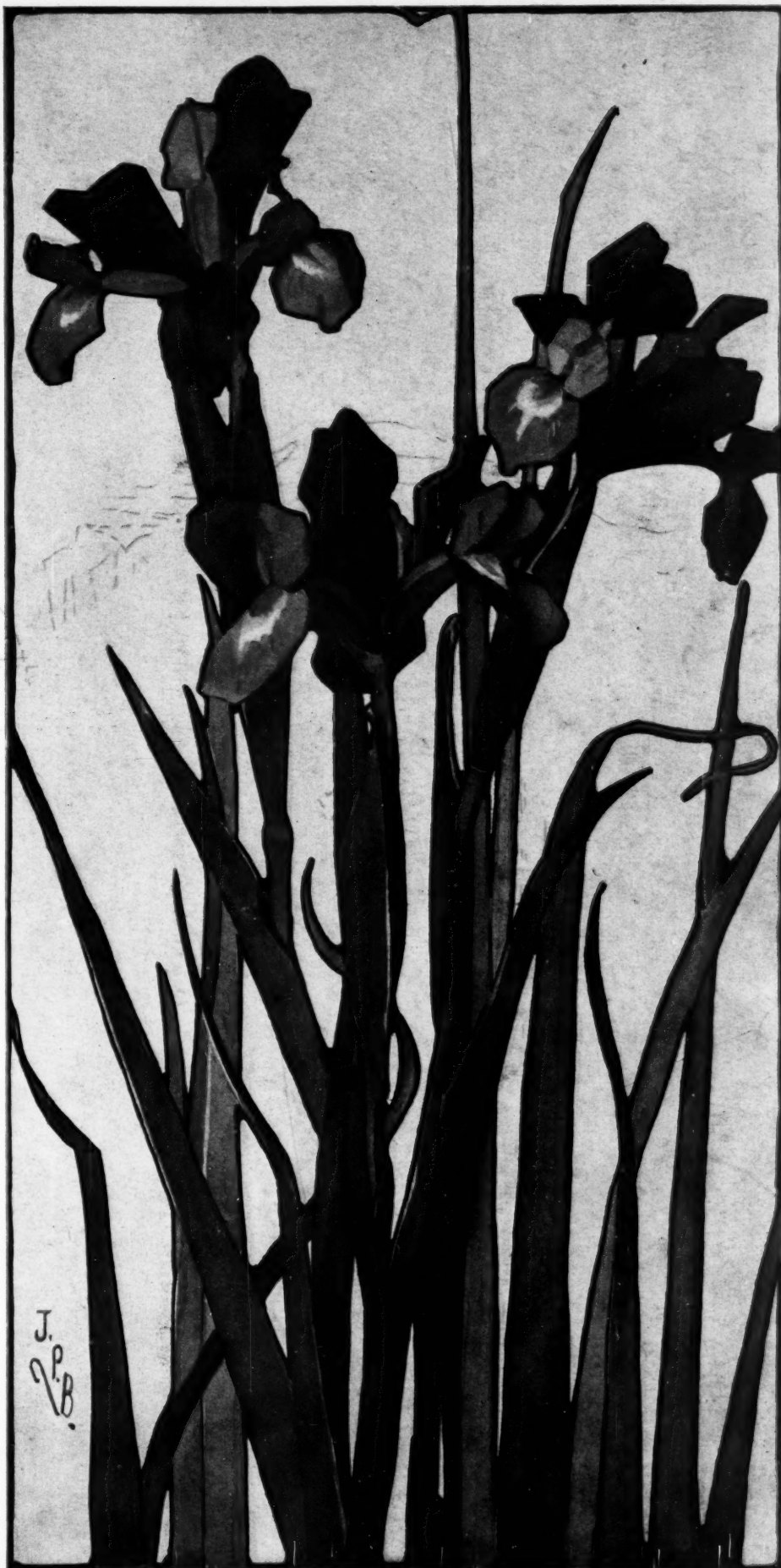
Second firing—Use same coloring used in first fire. The pink bunch is washed with a thin wash of Rose. Just strengthen the shadow side of flowers.



TURTLE PLATE—O. FOLEY

OIL the entire design and dust with Mode. Oil the light space nearest the edge of the plate, except the small ovals in it, head of turtle, the outer light space around the body and the leaves and dust with equal parts Bright Green and Ivory Glaze. Oil the small round berries in center of plate, the remaining light spaces in the body and the ovals nearest

the edge of the plate and dust with 2 parts Yellow Brown, 2 parts Ivory Glaze and 1 part Yellow Red. Oil the feet of the turtle and the oval spaces remaining in the border of the plates and dust with 2 parts Albert Yellow and 1 part Ivory Glaze.



IRIS—JANE P. BAKER

JULY 1914
SUPPLEMENT TO
KERAMIC STUDIO

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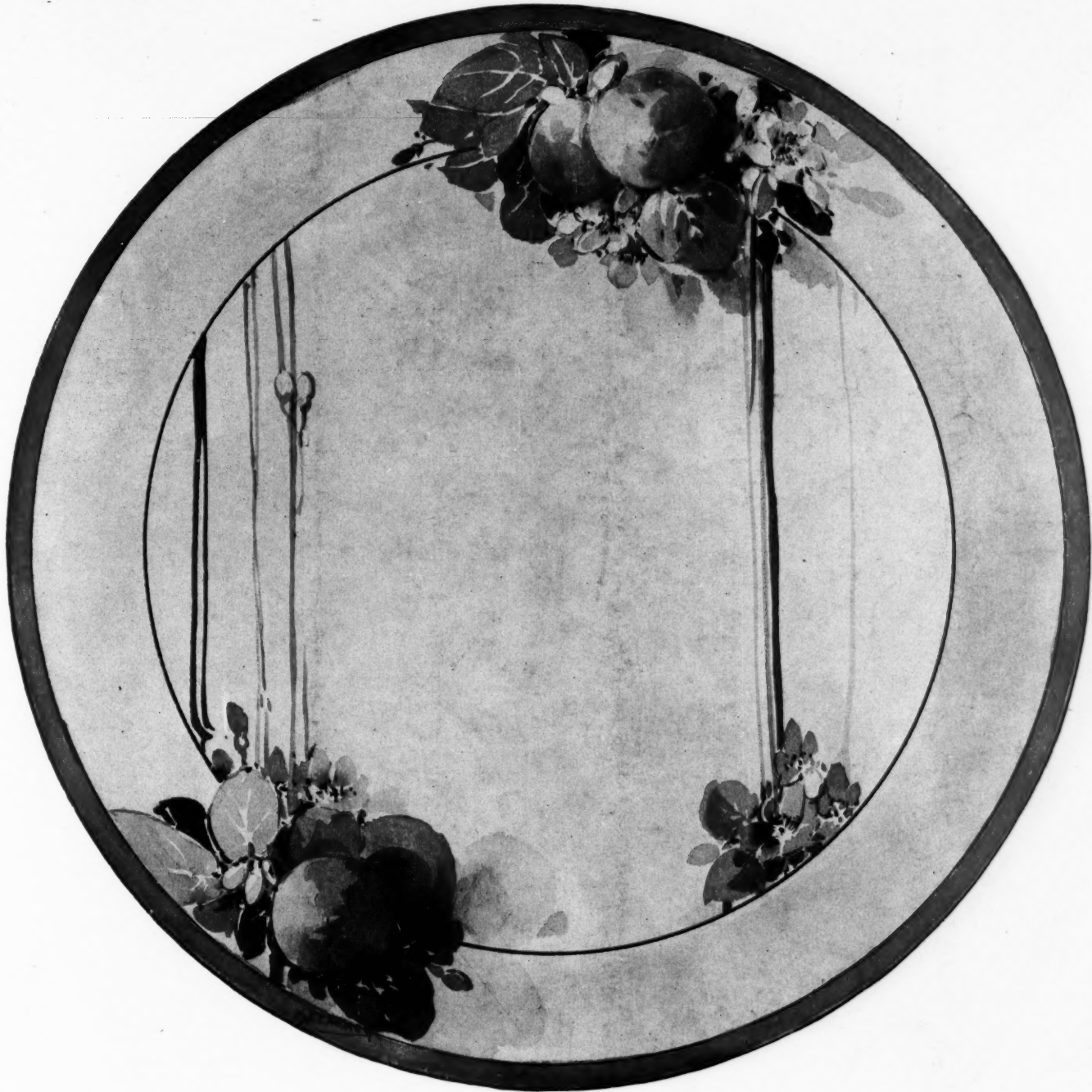
IRIS (Supplement.)

J. P. Baker

FOR the lighter tones in flowers use Deep Blue Green, Banding Blue and Violet No. 2. For the darker tones use Banding Blue and Royal Purple. For the very deepest tones use Roman Purple and Banding Blue. The markings are Lemon Yellow and Yellow Brown. Leaves are Shading Green and

Yellow Green very light. Darker tones are Shading Green, Copenhagen Blue and a little Black. Background, Lemon Yellow, shaded into Yellow Brown, Grey for Flesh and Violet. Stems, Lemon Yellow and Yellow Green shaded with Yellow Green and Shading Green.

For second fire, go over wherever it needs strengthening with same colors as first fire.



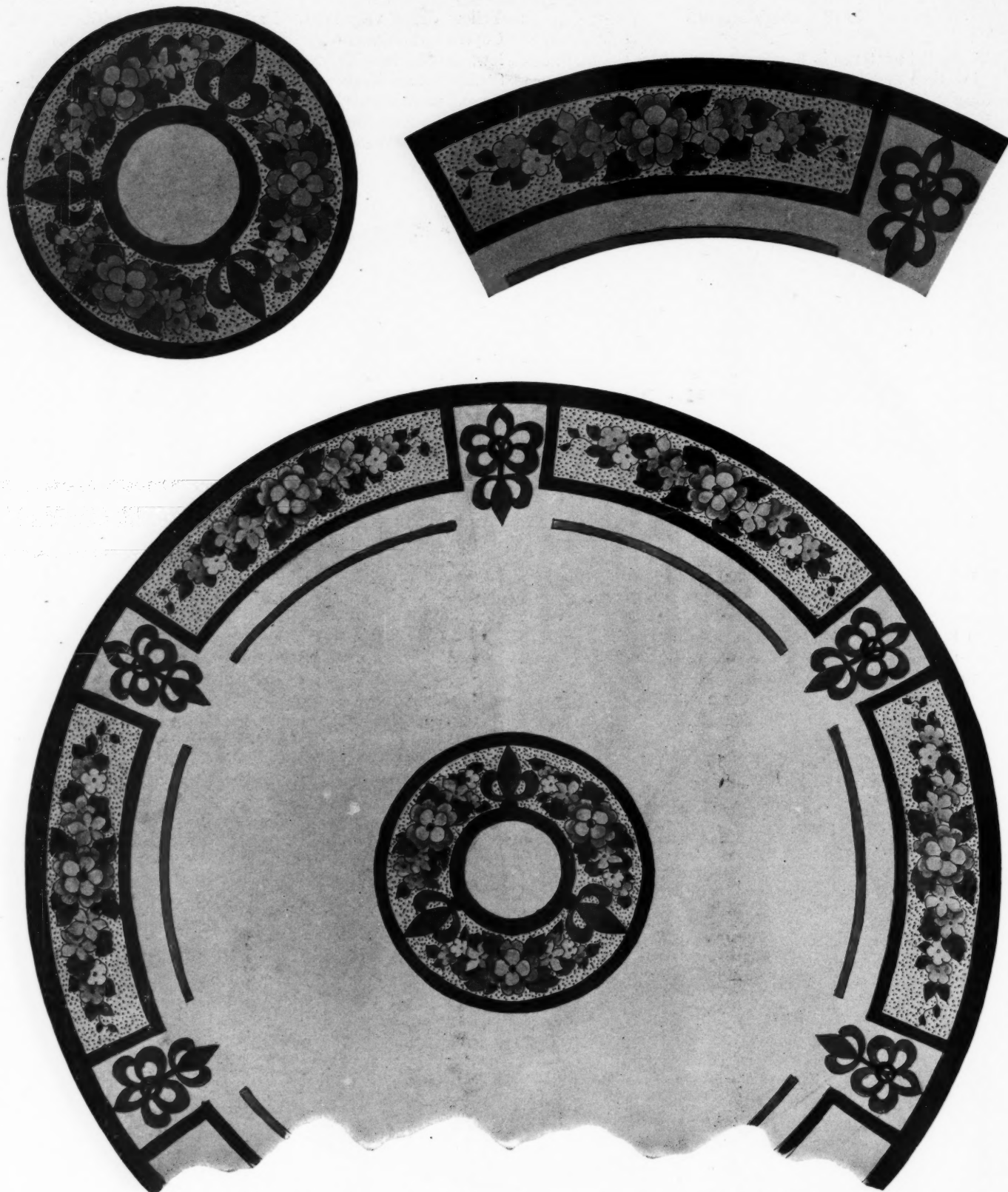
ORANGE PLATE—KATHRYN E. CHERRY

SKETCH design in, paint leaves with Apple Green, Yellow, Yellow Green and Shading Green. Paint oranges with Yellow For Painting, Yellow Brown and a little Yellow Red. The blossoms have yellow centers, then the flowers are shaded with Apple Green and a little Mauve, then fire.

Second Fire—Fire, oil the outer band and dust with

Deep Ivory, then touch up the design with same colors used in first firing, put the inner gold band on.

Third Fire—Paint the wide band with Yellow Brown and a little Grey For Flesh; shade the oranges with Yellow Brown and Brown Green; put the gold bands in again.



PLATE, CONVENTIONAL FLOWER DECORATION—N. L. ELLIS

OUTLINE and the dotted background are Black. The dark bands and the circle in the center of the geometric figure are Roman Gold.

Second fire—Oil the geometric figures, including the three in the center design, and the grey bands, and dust with Florentine Green. The large flowers are a thin wash of Blood Red, using it heavier for the shading, with a touch of Violet. The

pointed flowers around it are Violet No. 2 and a touch of Deep Blue Green, shaded with Deep Purple and Violet No. 2. Forget-me-nots are Deep Blue Green and Sea Green shaded with Banding Blue. Leaves are Apple Green and a touch of Shading Green, shaded with Shading Green and a little Brown Green and Yellow Brown. Third fire—Strengthen the flowers where it is needed and retouch Gold.

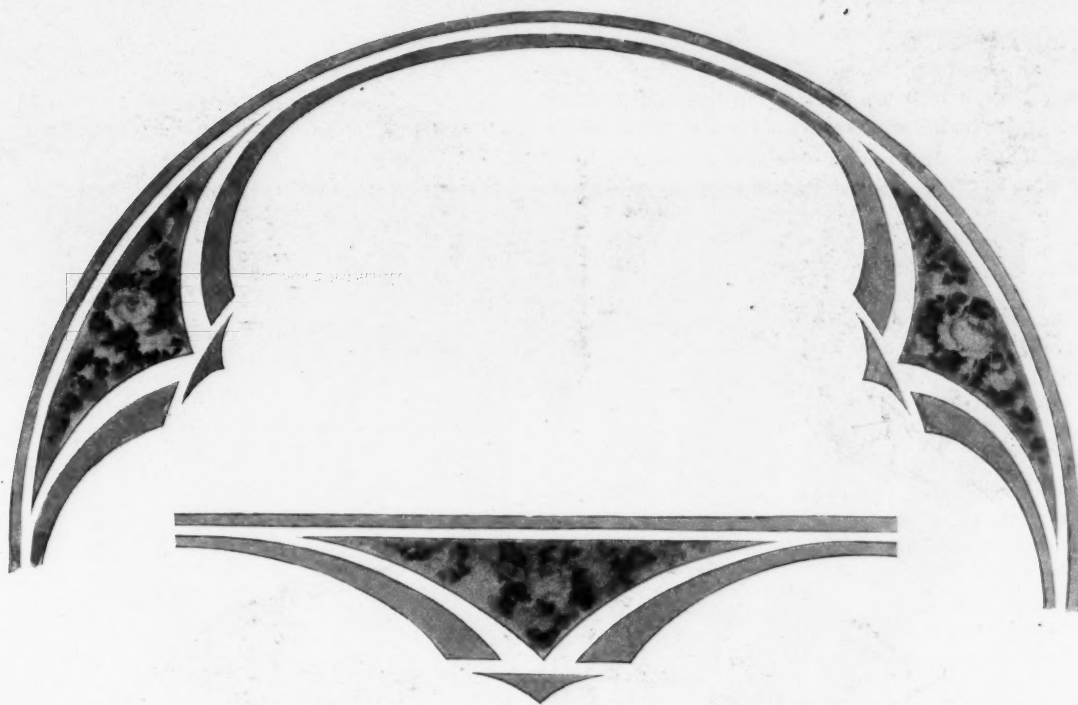


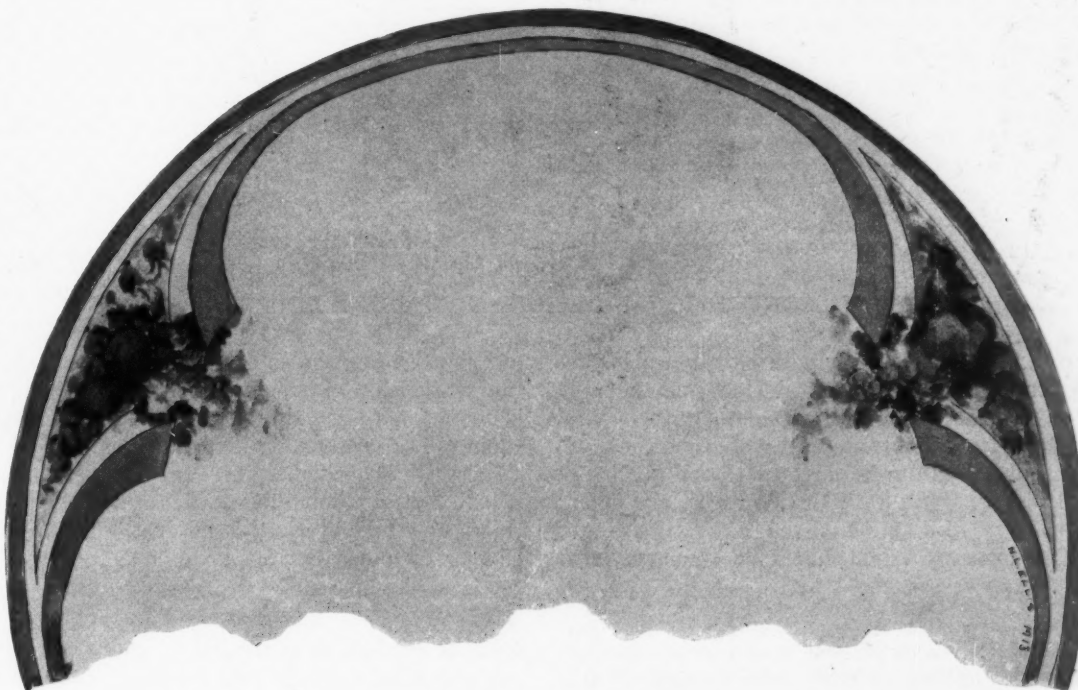
PLATE. SMALL ROSE BORDER—N. L. ELLIS

THE geometric forms are outlined with Black. In the rose set, the roses are painted with a very thin wash of Rose for the lights and shaded with a heavier wash and a touch of Blood Red. The light tone around the rose is a suggestion of a forget-me-not painted with Deep Blue Green and shaded with Banding Blue. The darkest tones on the leaves are Apple Green and a little Yellow Green, shaded with Shading Green and a little Dark Grey.

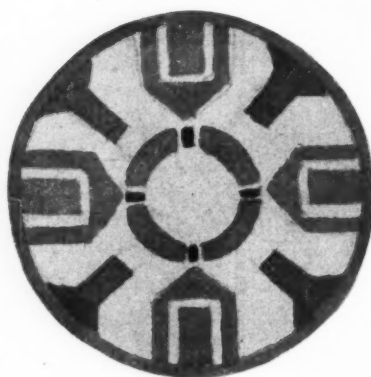
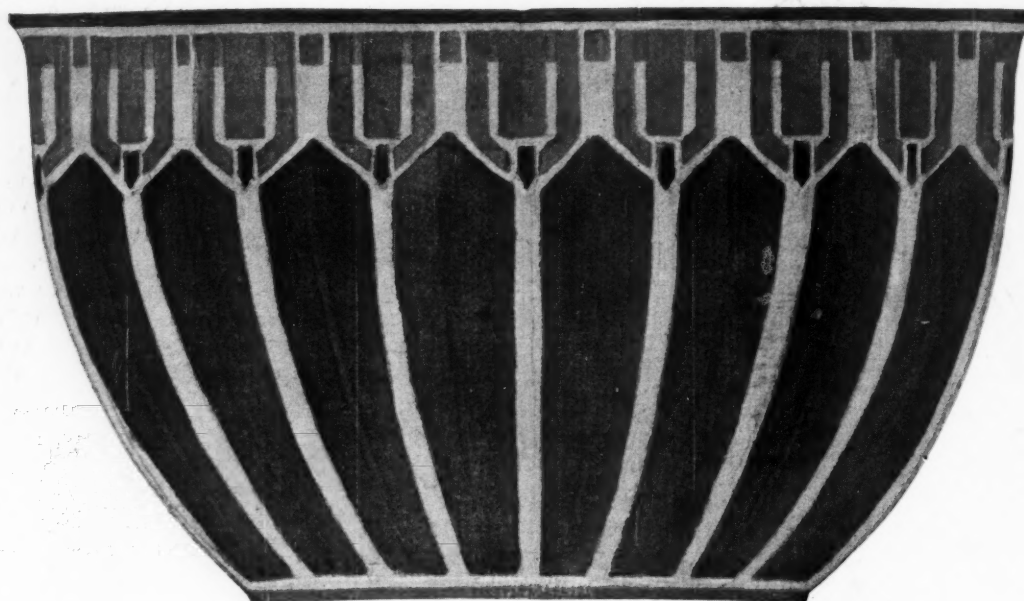
In the fruit piece the apple in the section on the left hand side is painted with Blood Red and Yellow Red, and shaded with Blood Red and a touch of Ruby. The pears in the two sections are Yellow Brown for the light, shaded with Yellow

Brown and a little Dark Grey. The partly hidden peaches are washed in with a delicate pink, using a thin wash of Blood Red and shaded with Yellow Brown, a little Yellow, and a touch of Dark Grey. Grapes are Violet and a little Banding Blue, shaded with Deep Purple and a little Banding Blue. Leaves are Apple Green and a little Albert Yellow shaded with Shading Green and a little Brown Green.

Second fire—Oil the geometric spaces and dust with Florentine Green. Retouch the flowers and fruit where necessary with the same colors as in the first fire, except in the roses, they are touched up with Rose.



FRUIT PLATE—N. L. ELLIS



TULIP BOWL, CONVENTIONAL DESIGN—KATHERINE LINDSEY PERKINS

AS special oil will not work nicely with carbon tracing paper, the most simple way to do dusted work not outlined is to go over the design in a thin smooth wash of Grey for Flesh and fire, then there is no danger of losing the drawing and all of the attention can be directed to the putting on of the oil. First go over the dark Gray with special oil and dust with 1 Shading Green, 1 Sea Green, 1 Yellow Green, 2 Pearl Grey. This color when fired should be about the color

of Fry's Shading Green dry. It is best to make some tests as the weather has so much to do with the drying of the oil. It is impossible to give directions stating length of time oil should stand. The middle Grey tone is 2 Banding Blue, 1 Astec Blue, 1 Ivory Glaze dusted. The dark spot is Yellow Brown and Albert Yellow painted in. After these colors are all fired in, tintall over with special oil and dust with Royal Copenhagen Grey. Have oil quite dry.

(Editorial—continued from page 45)

you to do. *Keramic Studio's* main mission is to *stimulate*, not to dictate. But no one can evolve all knowledge from within without the occasional stimulation of so-called *authority*.

The argument seems to be that if you use the real shape to decorate china you are an artistic heretic, but if you distort the shape until it comes under the commandments, you are "creating."

If you will refer again to the editorial in June *Keramic Studio*, which has inspired your argument, you will find the term "heresy" was used not in regard to the form that decoration is to take, but in reference to the statement by one of our correspondents that a repeated design could be done as well or better mechanically than by hand. We would not presume to say that you do not create anything when you paint a "real" rose on your plate, with a real worm eaten leaf and a real rose worm in the middle of your gravy. You certainly do create—artistic indigestion—to say the least. Our "argument" is *not* that it is necessary to *distort* a shape in order to make a good design. Some do, but that is only one of the many roads to Rome.

If there is no creative art in the production of the truth of nature, then conventional ceramics is the only creative art there is, and painting and sculpture go by the boards, since they are the truth, plus the individuality of the artist.

The really great paintings and sculpture of all time, so acknowledged by all serious students of the subject, do not tell the truth plus the individuality of the artist. They are chiefly "*Individuality plus*" with truth only as inspiration, and that truth not always the physical truth; more often it is a purely intellectual truth discovered in the inmost recesses of the artist's soul, an atom from the universal mind, and expressed by means of a partial semblance to the physical truth. "Truth is not creative in itself; it is the same to-day, yesterday and forever."

But why, if one is to be logical, why splash and splotch color on one's dishes at all?

Why truly? Why not do thoughtful, careful designing instead of splashing and splotching?

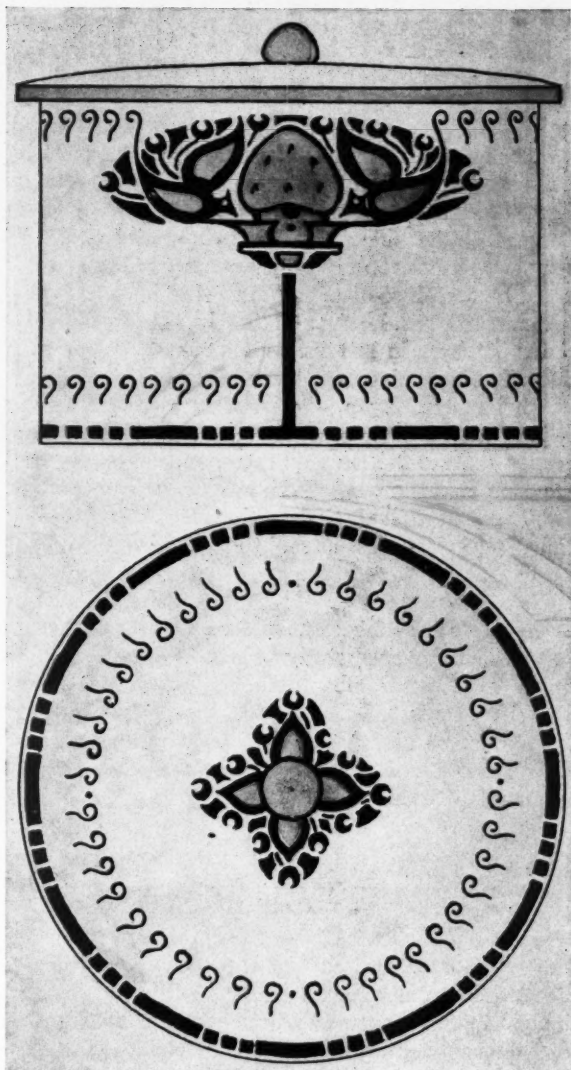
And above all why, in the name of common sense, place letters on them? Letters are meant to be read, not to be eaten off, and nothing can be so pure and clean and attractive from a gustatory point of view as the beautiful white surface of the china, unspoiled by the uncleanness of paint.

Surely the white surface of *really* fine china is a delight, but why not learn to keep your color clean?

You will notice that people have to be argued into liking the conventional driven with the whip of authority, scared by the awful word "heretic." Is the natural taste always a matter of original sin?

You will notice that animals have to be whipped into good behaviour by the lash of authority; (do you question the authority which does not allow biting and kicking and stealing and "messing generally") also that children have to be argued into liking cleanliness, truthfulness, and a few other "conventional" virtues? No, the natural taste is not a matter of original sin. The taste for "the realistic" has been acquired; it was not original with the cave man, the cliff dwellers and mound builders, but cropped out a few hundred years ago, like the scarlet fever from which the editor has been recovering for six weeks; it has not quite stopped "peeling" yet, but we have hopes.

For my part, I have decided that conventionals are not good for the soul, in that they conduce to artistic arrogance; and arrogance is strictly prohibited. See New Testament, Matthew, I think. "A certain man went up into the temple to pray, etc." To deck one's table with flowers is one of the earliest and most enduring of human instincts. They who use the "naturalistic" (tut. tut. wonder who invented that horrible word) only obey that instinct in an effort to make them imperishable. Moreover, there is a certain food for the imagination in the use of realities idealized (yes, idealized) that is quite lacking in that product of the workshop, regulated splotches and splashes of color. It is a little more than the images of flowers, of woods, of



JEWEL BOX—MARY L. BRIGHAM

DARKEST tone in design is Gold. The light grey tone Yellow Brown Lustre. Background may be tinted a soft ivory or use a thin wash of Yellow Lustre.

STUDIO NOTE

Mr. F. B. Aulich of Chicago has removed his studio and office to 820 East 45th Street.

ANSWERS TO CORRESPONDENTS

— Can you tell me if I can use Baer Bros. Finest China Lining Gold which comes in a powder form to decorate china and if it can be used what can it be mixed with?

We are not familiar with the make of gold but it is evidently intended for china decorators. Powder gold is mixed with just enough Tar Oil to moisten it but not enough to hold it together. Use Lavender Oil to thin it.

What are the materials necessary to do good conventional work?

About the same materials are used for conventional work as for realistic. The colors are used in powder form. The extra materials are Tracing paper, Carbon paper, Plastiline for holding the paper in place, Special Oil and India ink.

C. J. W.—Can you tell me if china bearing the label "Royal Nishika Nippon" will stand firing?

We are not familiar with the ware but it probably will stand the firing. Try a light fire at first.

seas, of ships, or the like. It is the drama, the mystery, the adventure, the poetry of life brought home, that the realistic painter is trying to give shape to.

Is there anything which does *not* conduce to arrogance if it is in the soul? The terms "conventional" and "realistic" are alike very tiresome, we have heard them so much, and they are so much misunderstood and misapplied. Supposing we say decorative and realistic? As to the instinct to render the things we love imperishable, that is what a *designer* tries unconsciously to do—to grasp the *soul* of the flower or other nature motif and express it for all time, *not* to embalm or mummify the thing itself. The soul is the only *real* and eternal thing, the body is only a passing vision, a temporary embodiment of a thought of God. One rose is never just like another, but if you will study *roses*, you will find some universal attributes which you can endeavor to seize and embody in a design, and only so far as you succeed in spiritualizing your vision will you make a design for all time. You yourself explain very well in the last sentences what the *designer* is trying to do. The realistic painter is trying to seize the body only, not the soul.

When you look at a conventional piece what part of you, mentally, is pleased?

The appreciation of balance, rhythm, color, harmony, order, and countless other attributes of the *cultivated natural* mind, if you will allow that combination.

It may appeal to your reason, but does it stimulate your imagination and make you see adventurous visions?

That depends upon you.

Does it conjure up the living, growing, acting things of life, with all their whims and variations, no two alike, all wayward and individual?

Why not? It all depends upon the vision of the designer and his technique in expressing his vision.

I have no objection to the conventional. It may be logical, orthodox, purely reasonable, and all else that may be claimed for it. Everybody else is perfectly welcome to it. But, land o' Liberty! if the time ever arrives when my conscience demands that I shall give myself over to the dull job of indefinite "repetition of units," I shall pitch my paint brushes and colors on to the ash heap, and be glad to be rid of them. So that is my declaration of independence of all artistic tyranny.

M. F. K. B.

Why necessarily indefinite?

Under some circumstances it might be a good thing to do, but we feel sure that if *your* conscience demanded anything you would not refuse to follow its dictates. So here's a

hand shake in anticipation of the time when we shall be toiling up the hill together ever gathering new joys and glimpsing new visions.

× ×

The Four Winds Summer School opens again the sixth of July. The editor had almost made up her mind that she could not have it on account of the stress of preparation for exhibit at the San Francisco-Panama Exposition; but there were so many reasons on the other side that we could not give it up. "Firstly" so many good friends would be disappointed; also, "first of all," we would be ourself so disappointed not to have the visit of our good friends from St. Louis; and "lastly," on account of the demand for Satsuma in last year's summer school, Mrs. Cherry and Mrs. Robineau designed several new shapes altogether and had them made in Japan, and we are expecting the shipment daily, in readiness for the students. It has been a hard year financially all over the United States, and we hardly hoped for a large class this year, but there have been so many inquiries that we conclude that the Four Winds Summer Class is one of the things that "we must have," tho' the sky falls.

× ×

A complete announcement of our plans for the naturalistic supplement and the color study to be added to *Keramic Studio*, beginning with the October number, is postponed until next month. But it has been decided that *all regular Ceramic Studio subscribers will receive this supplement and the additional color study, without any increased charges.* The subscription price will remain \$4 a year.

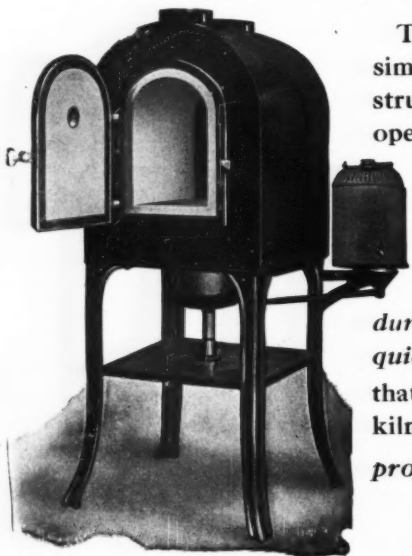
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PANAMA-PACIFIC EXPOSITION

There will be several kinds of intermural transportation for carrying visitors to any part of the grounds of the Panama-Pacific International Exposition. In addition to motor busses, which will take passengers to any point for ten cents, there will be a double-track miniature railroad, which will give a four-mile ride for ten cents; electric jinrikshas, push carts and bicycle chairs, the charge for which will be reasonable.

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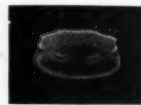
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